

# KERAMIC STUDIO

Vol. XV. No. 8.

SYRACUSE, NEW YORK

December 1913



WE present this month the first prize work in the Autumn Competition. The supplement by Mrs. Henrietta Barclay Paist is not the applied design in the set for which the prize was given but belongs to another of the submitted sets. While the Wild Rose study was more thoroughly carried out according to specifications and for this reason was awarded

the prize in Class C, we considered this applied design in color of Black-eyed Susan rather more satisfying. The design is quite effective on the white china as well as on the brown tint, and could be carried out also in other colors with good results. Blue or violet flowers with the green leaves would be particularly attractive on a white ground, also with a fine tracery in gold or faint color in the background. The Wild Rose Studies were executed on the same dull brown background as the supplement and made very attractive color schemes.

The study of the Bluet flower with details which accompanied Mr. Heckman's prize study in Class B. was not the careful study of a flower that many of the other studies were, but from the nature and simplicity of the flower itself there was not much to tell in drawing, and, as the conventionalized units and applied designs were far and away the best and most varied of any submitted, we considered them for our purposes the most deserving of the prize. We feel as if the designs accompanying the study will be a veritable gold mine for many of our decorators for they can be either used as they are or taken in part and simplified for little things for Christmas.

We are publishing also for Christmas use a lot of Holly and Mistletoe designs that we have gathered in the past year, which should also prove helpful to our holiday workers.

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We have received from Florence Levy, Editor of the American Art Annual a reprint of an article published by the American Federation of Arts, entitled "The Importance of Art Museums in our smaller cities" by Robert De Forest, one of the Directors of the Metropolitan Museum. The article is strong and to the point. He insists that the function of an Art Museum in a small city is inherently quite as important as a public library from an educational standpoint, and if the editor of *Keramic Studio* may be allowed to say anything so in variance with the accepted ideas and so opposed to the Carnegie creed, we would add that we consider it far more useful to the community, for we believe the public library of to-day is a public nuisance and a hindrance to the making of manly men and womanly women. That sounds iconoclastic but as a matter of fact we have too many books in the public libraries and for the serious minded the way is made too difficult in selecting the most worthy of study. Time and strength are wasted in reading much that is unnecessary and more that is misleading, while the conglomerate mixture and mass of fiction is making of our youth and maidens visionary book-worms, their minds filled with a fantastic melange that they live from day to day in a dream of unrealities, de-

vouring the pages of one book only to rush to the library for another and it is almost impossible, when the habit becomes fixed, to get them out into the open for fresh air and exercise; and as for practical or useful information, they have acquired such a distaste for real work that one would wonder what will become of our future generations if we did not know that when conditions in any line become unbearable, the race will rise in its might and find a remedy. We trust that all books will not be consigned to a universal bonfire but some drastic weeding out should certainly be done.

To return to Mr. De Forest's brochure. It certainly is time that the American public began to receive the culture that should follow education, and for culture a fairly clear insight into the arts is necessary. Painting, Sculpture and Music of course, but we would like to add a plea also for the art crafts in our Museums. For, in the first place, to bring art into the home, the articles of daily use should be well designed and inspiring in color, form and execution. The articles of ornament and decoration next should be choice in material and inspiration. Art has too long been associated in the public mind with painting and sculpture alone, the choice examples of which the poor or the comparatively poor cannot hope to personally possess. Any one can learn to appreciate objects of art in some line of the art crafts and, if not to make them himself, to love them well enough to manage to possess himself of one or more examples. Then if each art Museum would show not only specimens of the great art crafts of ancient times but consider it necessary to have an example of the work of every worth while contemporary art craftsman, a greater impetus would be given to art appreciation than could be obtained in any other way, for in the present day the craftsmen of inspiration are discouraged from doing their best because of the almost absolute lack of a market for their best efforts, and in these days of high cost of living, the moments are so precious as they fly that we dare not use many of them for executing one's ideals when bread and butter must be earned. The opportunity for comparing modern work with the best of ancient art, moreover, would by contrast stimulate the craftsmen to greater effort. So while we heartily endorse the appeal of Mr. De Forest for Art Museums in the smaller cities, we would add even more heartily an appeal for representation of modern handicraft along with the ancient objects of art, not only in the smaller cities but in the greater ones as well.

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## CHICAGO CERAMIC ASSOCIATION

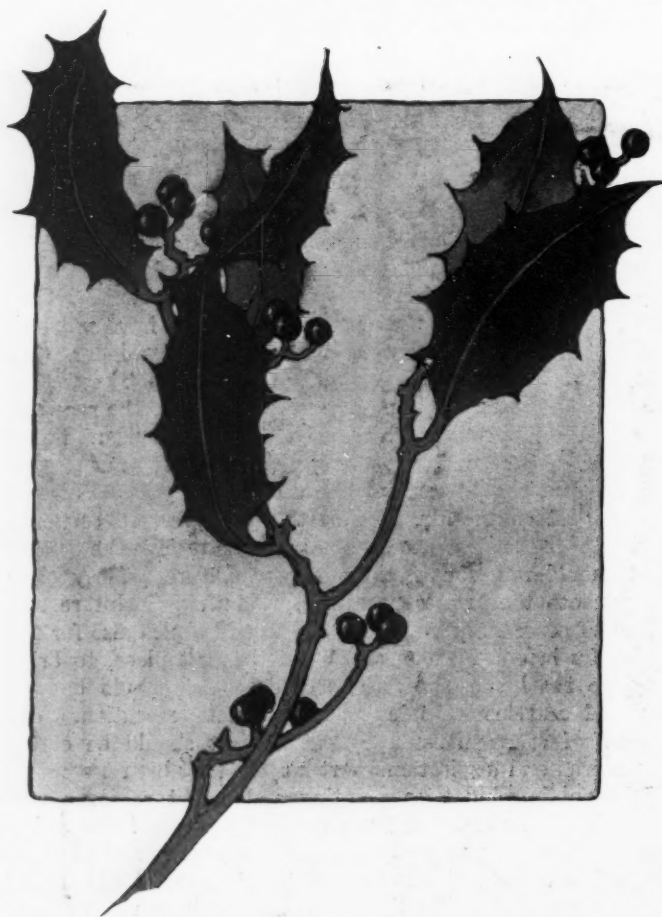
An interesting illustrated account of the fall exhibit of the Chicago Ceramic Association has reached us a little too late to appear in this issue. It will be published in January number.

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## LITTLE THINGS TO MAKE

We are rushing through our new book of "Little Things to make," containing a number of excellent designs for small pieces and five color supplements. As this book will be most useful for Christmas work, we will try to have it ready as early as possible in December.

## ELDER BLOSSOM (Page 109)



HOLLY—ALICE W. DONALDSON

**F**IRST Fire—The first painting is done chiefly with green and violet. There should be plenty of violet used in the first painting, as it makes a foundation which qualifies the colors which are washed over it afterward and helps to harmonize them. Wash in the dark in the background and into this paint the forms very vigorously and crisply, leaving plenty of light in the flowers and light part of background as the tendency in subsequent paintings is to darken everything and lose the transparency. Use Violet No. 2, Albert Yellow, Fry's New Green, Shading Green or Brown Green. Leave the flowers very light and flat, reserving the detail for the next painting. When work is dry, dust with Fry's Grey Green, Violet No. 2 and Ivory Glaze (the latter used in the palest part of background, and over the flowers.)

Second Fire—Define flowers with mixture of Moss Green and Albert Yellow, and any accent on foliage may now be added.

The third painting consists of a thin wash of Sea Green to envelop the entire study in a tone of cool green. The wash over the flowers should be very pale indeed and also over the light part of background, but may be thicker over the dark green. When dry dust flowers and light part with Ivory Glaze and the darker part with Copenhagen Blue.



## CHECKERBERRY

*Edith Alma Ross*

**P**AINt berries with Yellow Brown and a little Yellow Red for lights and Blood Red and a little Carnation for dark side. Leaves are Apple Green and a little Moss Green shaded with Brown Green and a little Violet. The more delicate leaves are Apple Green and a little Violet shaded with a little Shading Green. Stems are Apple Green, Moss Green and a little Yellow Brown with Dark Brown for the darkest touches. Background a thin wash of Yellow for the lightest tones shaded into delicate Violet and Apple Green.

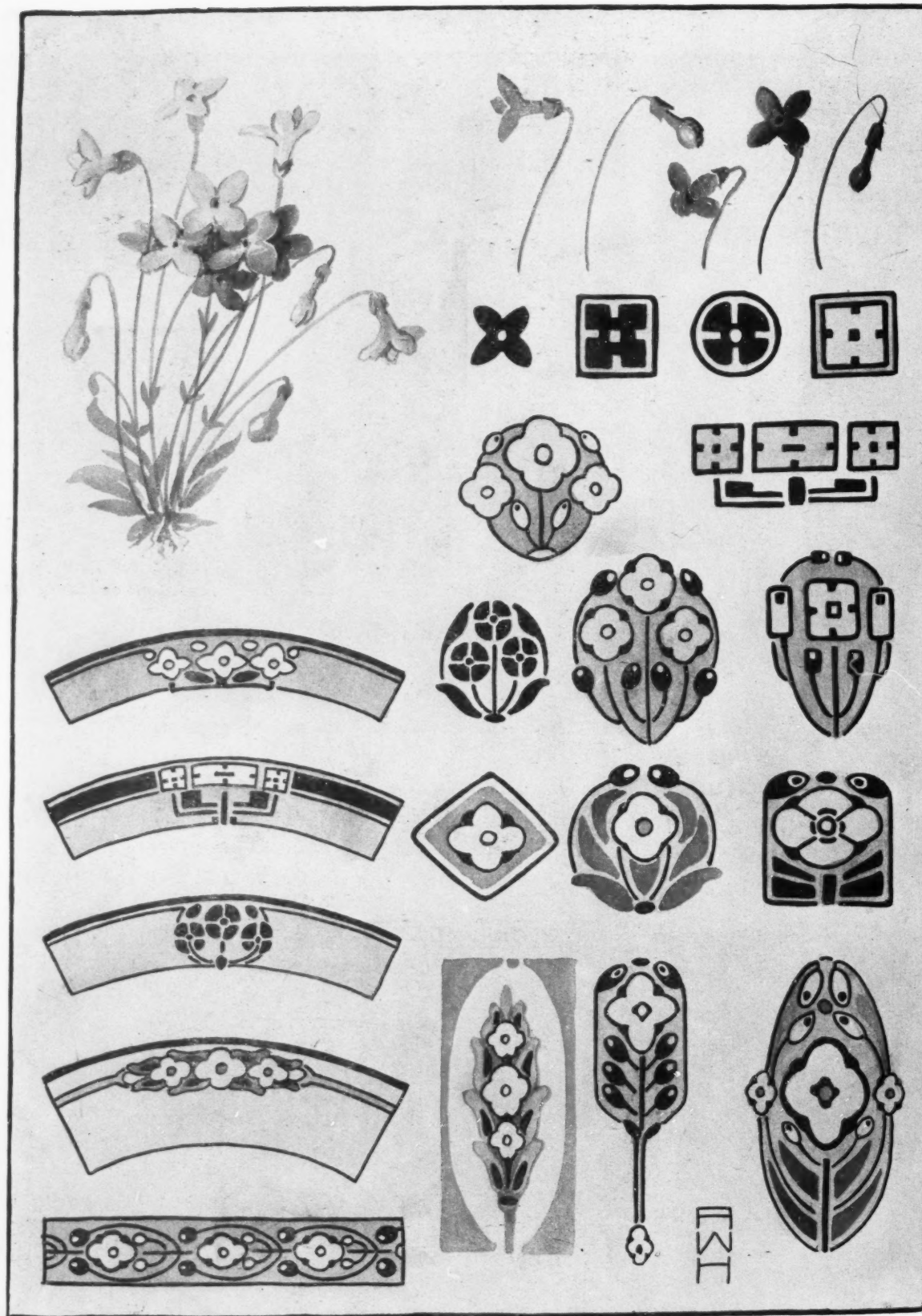


CHECKERBERRY—EDITH ALMA ROSS





ELDERBERRY—WILLIAM G. WHITFORD

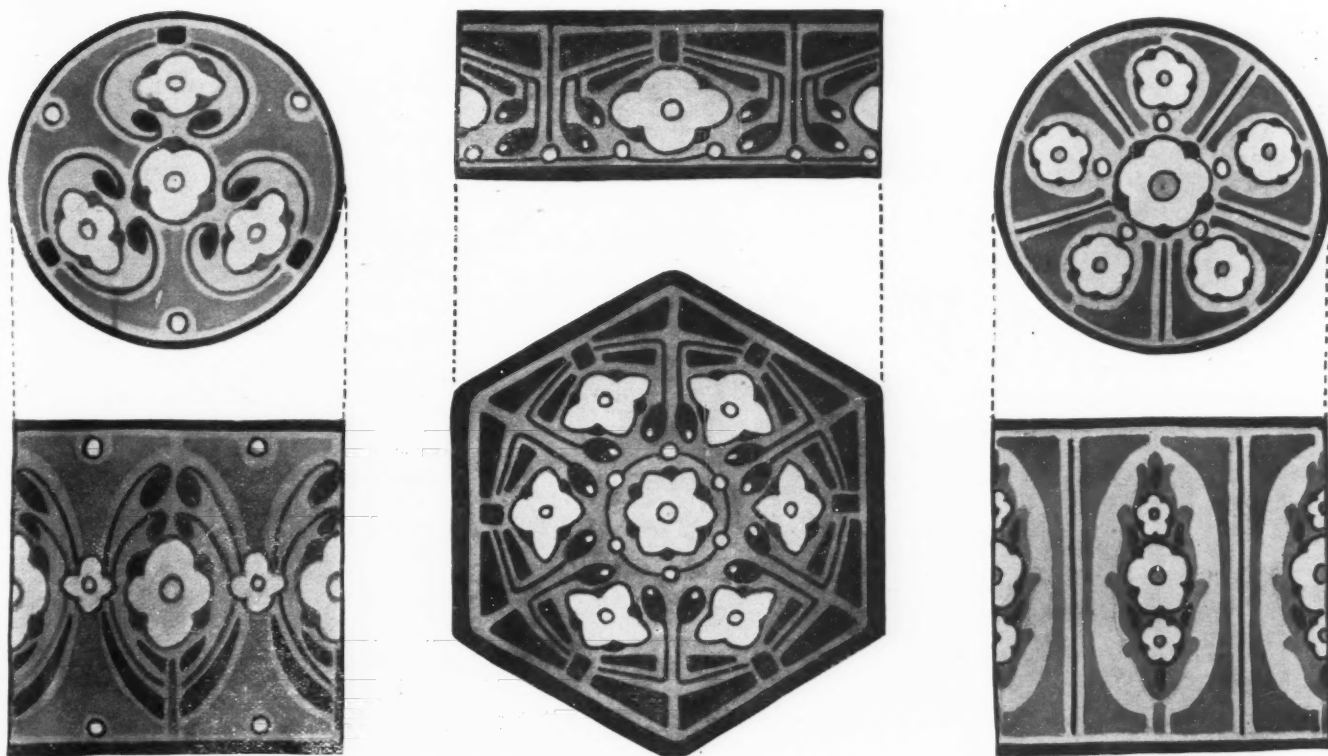


BLUET—ALBERT W. HECKMAN

For painting the natural flower use Deep Blue Green, Banding Blue and Peach Blossom. The leaves and buds are a Light Yellow Green. The conventional units may be used in making all-over patterns, bands, panels, borders, etc.

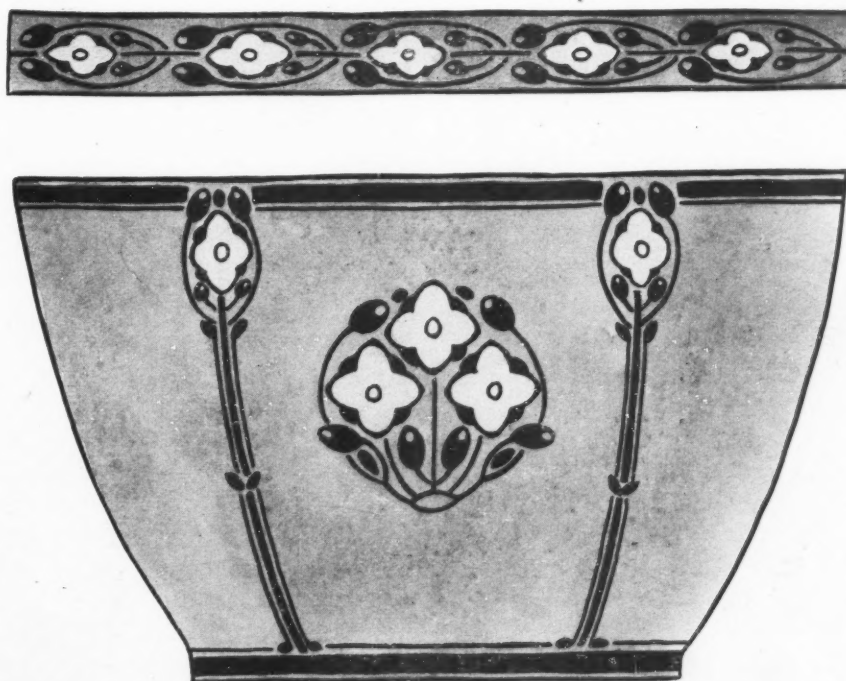
First Prize Class B, Wild Flower Design Competition.





SATSUMA BOXES, BLUET—ALBERT W. HECKMAN

Carry out these designs with Gold and Soft Enamels.



BOWL, BLUET—ALBERT W. HECKMAN

This may be carried out in three tones of Dark Blue hard enamel or with enamel and gold.

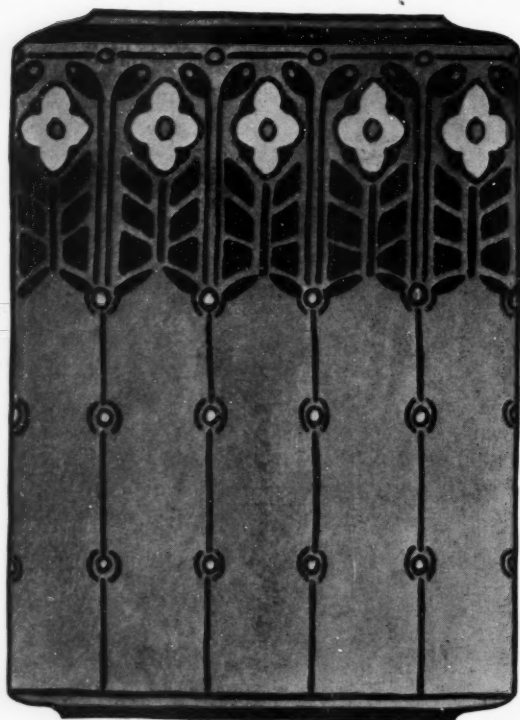
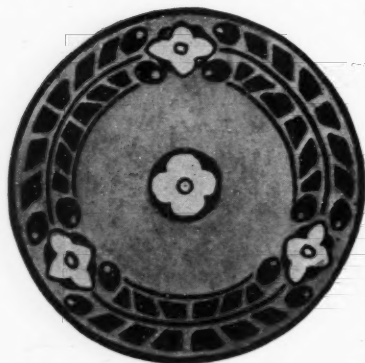
First Prize Class B, Wild Flower Design Competition.

## TEA CADDY

*Albert W. Heckman*

**F**IRST fire.—Paint in the whole design with Green Gold.  
 Second Fire—Wash over the whole jar with Light Green Lustre. Wipe out the flowers and paint in with Yellow Lustre.

Third Fire—Go over all the gold.



TEA CADDY, BLUET—ALBERT W. HECKMAN

## MISTLETOE AND HOLLY (Page 129)

*Hallie Day*

**N**O 1. Outline in Black or dark green. Band back of mistletoe Gold. The leaves in Light Green, leaving the berries White. Light cream tint over all.

2. Outline in Gold, do berries in Capucine Red. Leaves in  $\frac{1}{2}$  Olive and  $\frac{1}{2}$  Grass Green. Two dark bands in Green Brown and background to the band Dark Green Lustre. Either of these designs can be applied to several things: talcums, sugars, tumblers, ice boats, tobacco jars and others.

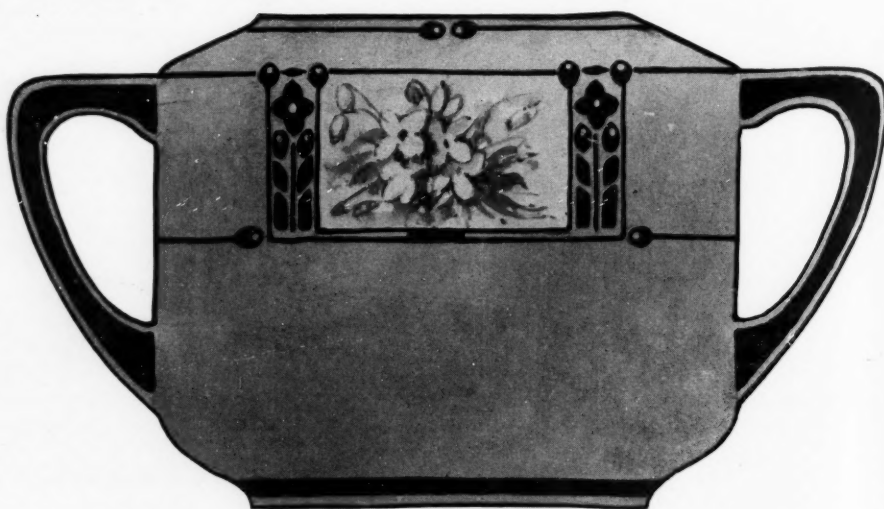
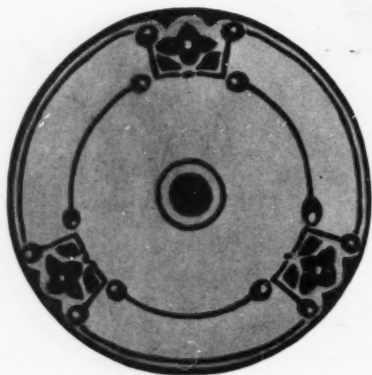
## DESIGNS OF MISTLETOE (Page 127)

*Abbie P. Walker*

**T**HESE little arrangements of Mistletoe may be fitted to a variety of small Sedji forms and the formula given will assure a pleasing color. Outline with Fry's Dark Green. Make a stock of two parts soft enamel, two parts relief white and one part flux. Mix two parts Royal Green and one part Apple Green. For the bands and leaves mix half and half color and stock and flow on smoothly. For the berries use the stock alone or add a little Silver Yellow and Brown 4 to make a creamy color. By using syrup in the outline it may all be done in one fire. A pleasing effect may be obtained by painting the bands in silver or green gold.

## STUDIO NOTE

Miss Leah H. Rodman, 7 Parkside Court, Brooklyn, N. Y., has given up her New York Studio but will retain her classes in Brooklyn and will hereafter give more time to designing.

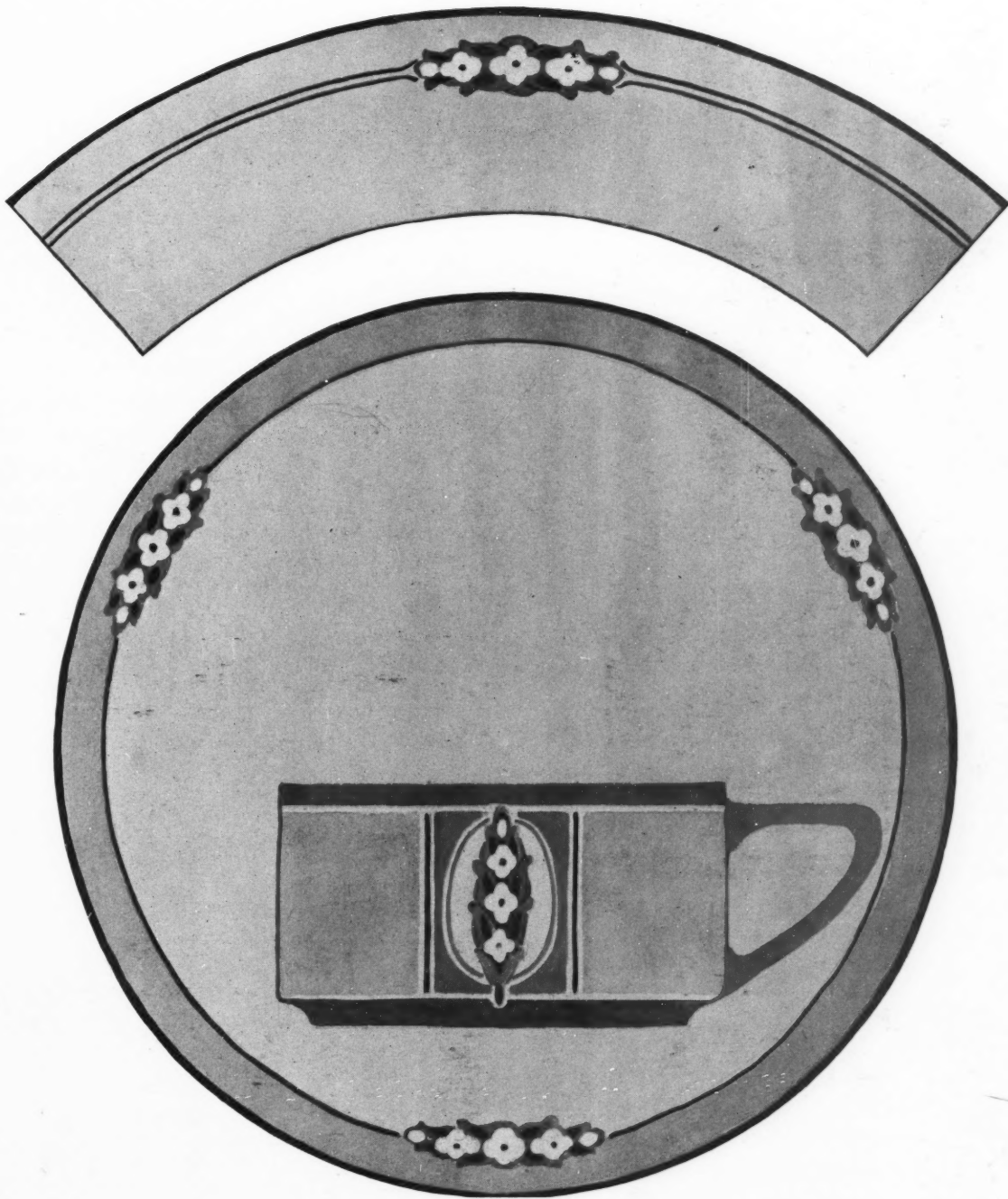


SUGAR BOWL, BLUET—ALBERT W. HECKMAN

Use same treatment as for Cup, Saucer and Plate shown on page 114.

First Prize Class B, Wild Flower Design Competition.

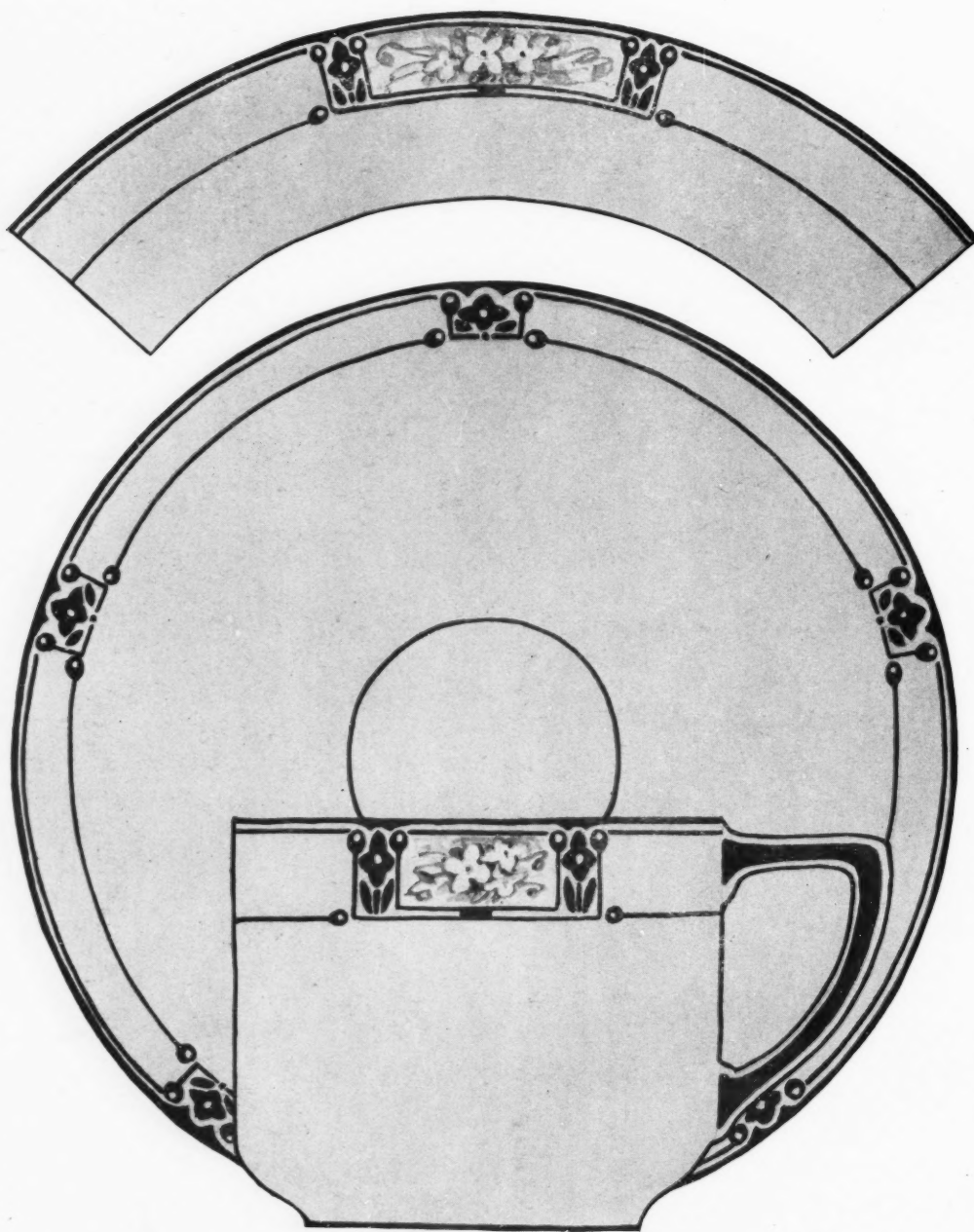




CUP, SAUCER AND PLATE, BLUET—ALBERT W. HECKMAN

One treatment is to give the plate a wash of Light Green. Paint in the leaves with two tones of Green and use Lemon Yellow for the flowers. Another treatment is to use Gold for the leaves and bands with hard enamel for the flowers.

First Prize Class B, Wild Flower Design Competition.



CUP, SAUCER AND PLATE, BLUET—ALBERT W. HECKMAN

THIS same design for sugar. Tint the background with a wash of delicate Grey Green. Paint in all the black parts of the design with Green Gold. For the little bluets use Deep Blue Green, Banding Blue, Pearl Grey and Lemon Yellow. For the leaves and buds use Yellow Green, Pearl Grey and a little Peach Blossom for the tips of the buds.

First Prize Class B, Wild Flower Design Competition.





CHOKE CHERRY, SEMI-NATURALISTIC—C. L. WIARD Treatment by Jessie M. Bard

Leaves are Apple Green and Brown Green. Stems are Brown Green and Shading Green. The cherries are Banding Blue, Mauve and Black. The background is Mauve and Copenhagen Blue. Use same colors in second firing.

## WILD ROSE UNITS TO BE ADAPTED (Page 117)

*Henrietta B. Paist*

**T**HE border and units may be adapted to shapes in various ways. The little border of rose hips is beautiful with the unit in bright Red (Blood Red or Pompadour), the darker space or path in Gold and the panels in Deep Ivory (Neutral Yellow).

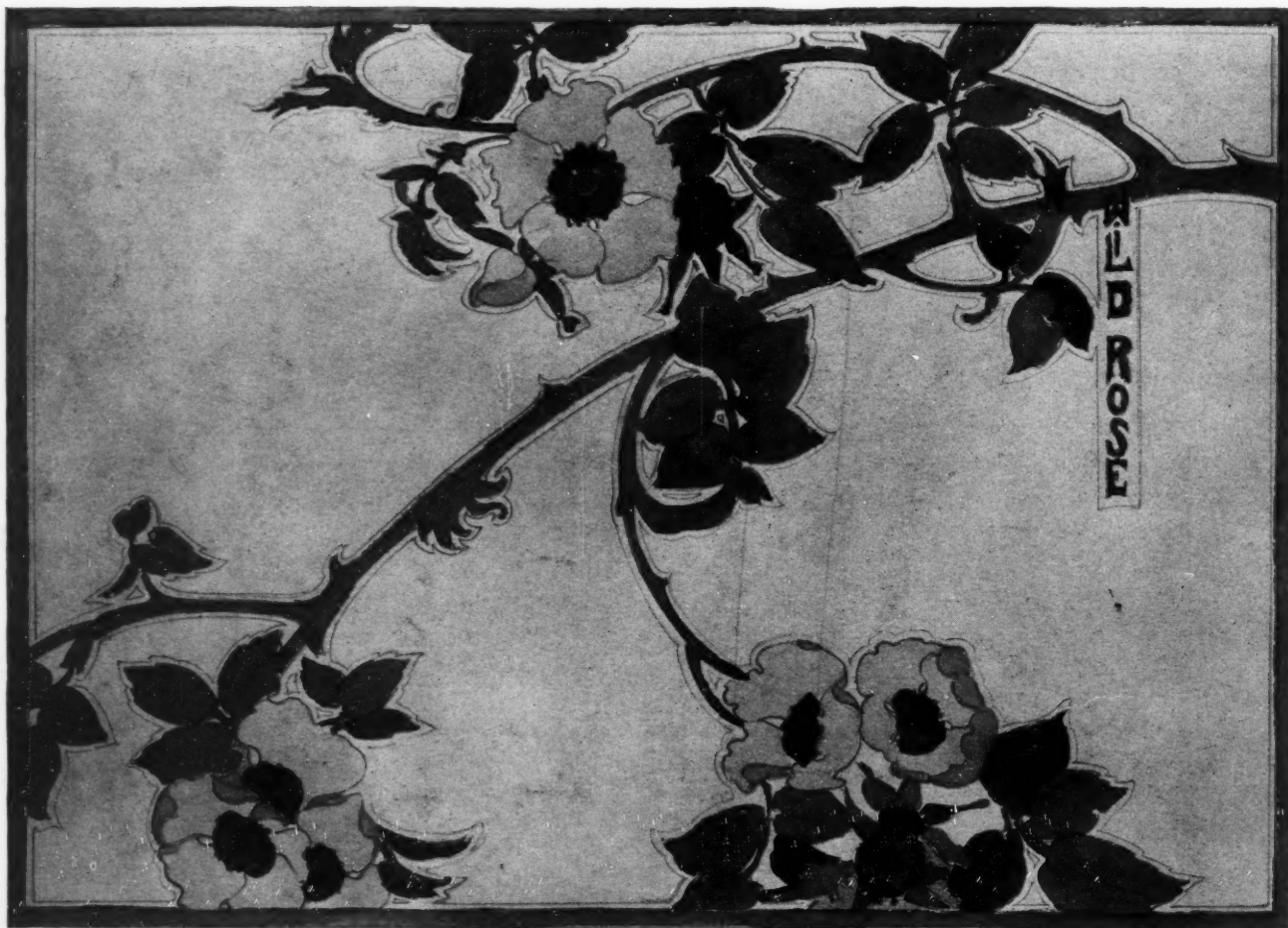
The whole outlined in Black.

The circle and oval units may be placed on bowls, pitchers, etc., and connected with abstract line panels, etc. The rectangular unit may be repeated to form a border and the triangular or upright units may be repeated on small vases, steins or bowls. They may be treated flat or in enamels, coloring much the same as suggested for larger designs, or they may be done in flat and raised gold and make a beautiful chaste decoration in this way.

## VASES, WILD ROSE MOTIF (Pages 119, 120)

*Henrietta B. Paist*

**T**INT entire vase with a warm grey made by mixing Mason's Neutral Yellow and Warm Grey. After firing, trace on the design and lay the space behind the design with another wash of Warm Grey to deepen. Clean out the design and lay the petals of flowers with a light wash of Pompadour Red, the leaves with Ivy Green, and the stems with a thin wash of Brown. The space above the design is dusted with Gray Green. The tiny center of flower is Grey Green and the stamens of Gold. After firing outline the entire design with unfluxed Gold. The stamens may be of raised paste, for second fire, and covered with unfluxed Gold for third fire. If one wishes to use enamels, the petals of the flower may be laid with Old Pink Enamel. This is very effective with the stamens in raised paste.



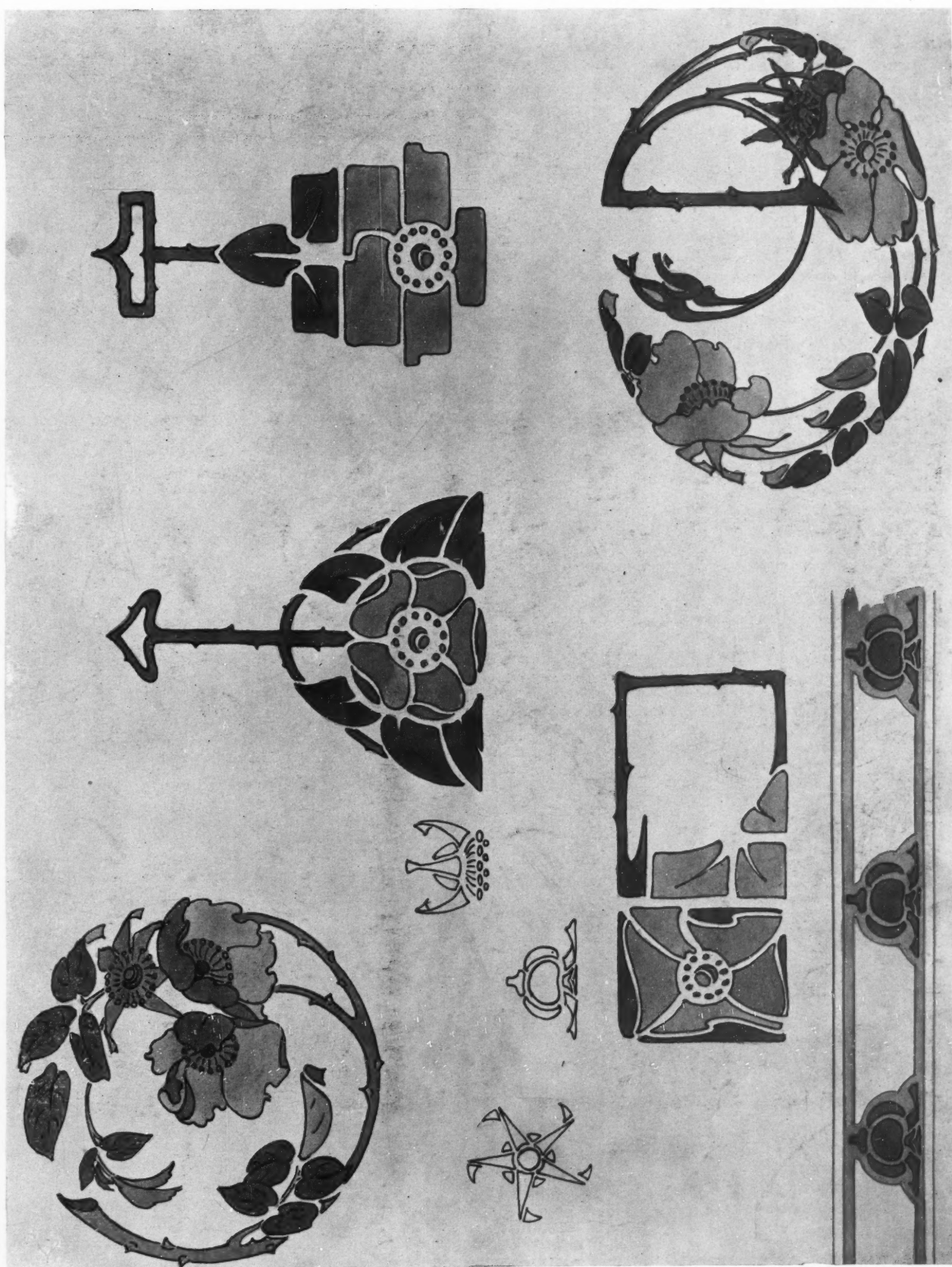
PANEL, COMPOSITION, WILD ROSE—HENRIETTA B. PAIST

**L**AY the background with a tint made by mixing Neutral Yellow,  $\frac{1}{2}$  Warm Grey and Brown Green. After firing lay the stems with a soft wood brown blending into green at the tender stock (small leaves). Leaves are two values of Grey Green. Petals of flowers, thin wash of Pompadour

Red, calyx center of flowers, a soft green. Stamens, Yellow deepened at the tips with Yellow Brown. The extra line around the design is made with Brown Green or Grey and adds to the decorative effect of the whole. The Composition may be adapted to a vase or bowl in Japanese style.

First Prize, Class C Wild Flower Design Competition.





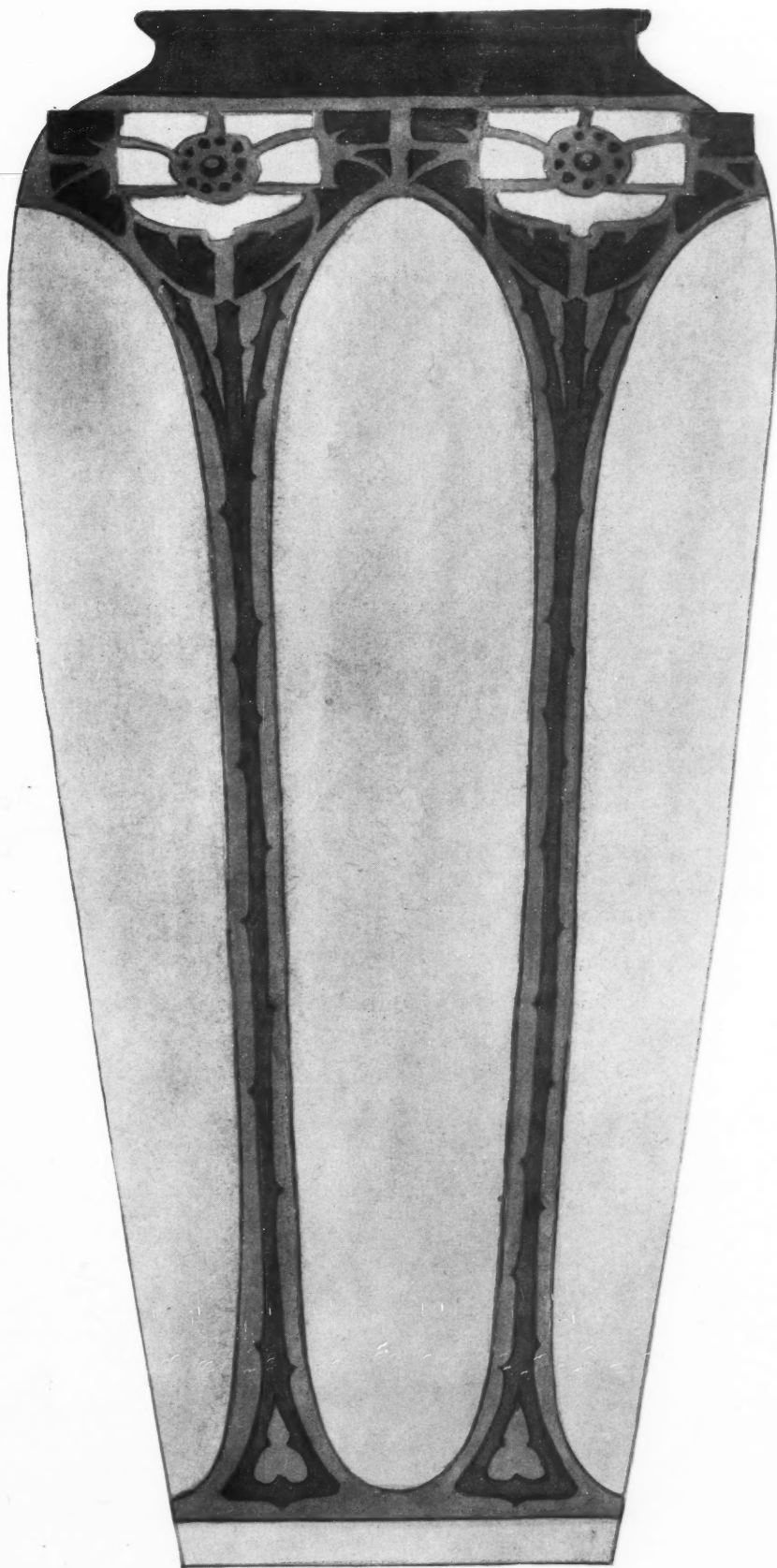
WILD ROSE UNITS TO BE ADAPTED—HENRIETTA B. PAIST

First Prize Class C, Wild Flower Design Competition.



WILD ROSE DETAILS—HENRIETTA B. PAIST

First Prize Class C, Wild Flower Designs Competition.

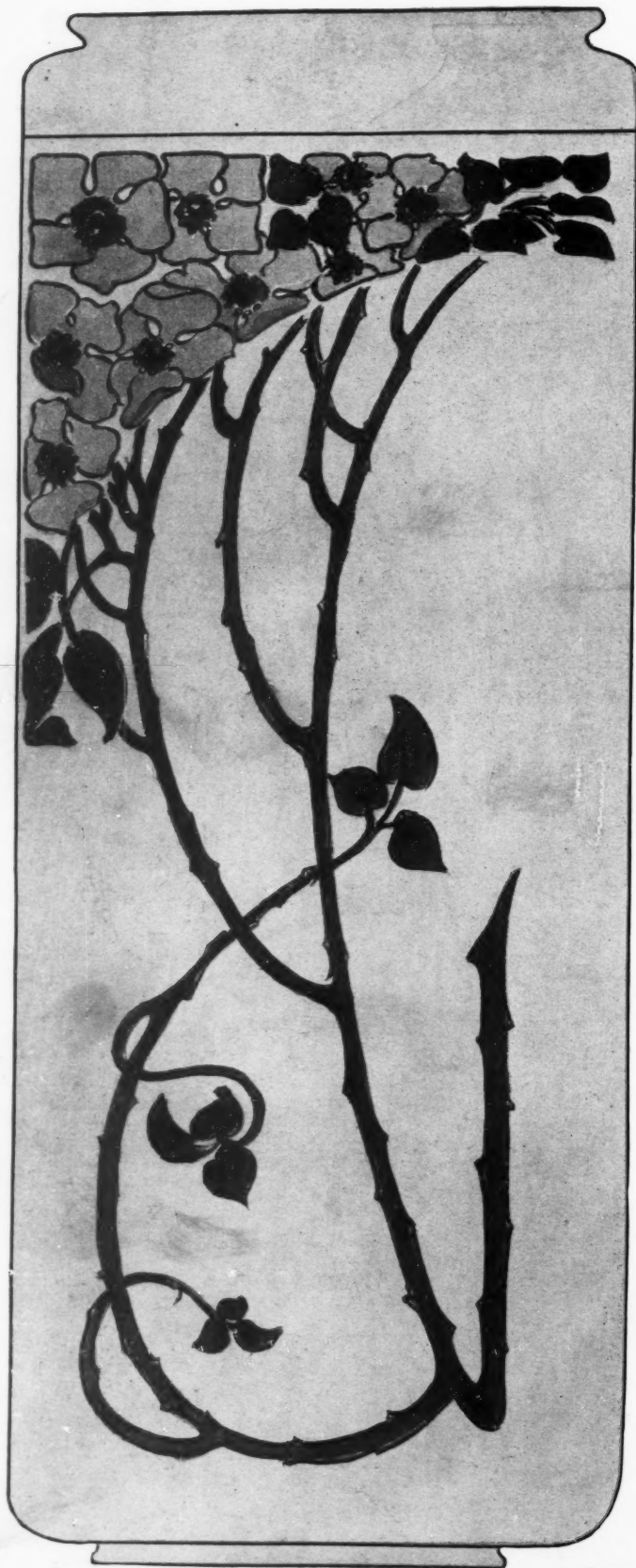


WILD ROSE MOTIF—HENRIETTA B. PAIST

(Treatment Page 116)

First Prize Class C, Wild Flower Design Competition.





WILD ROSE MOTIF—HENRIETTA B. PAIST

(Treatment page 116)

First Prize Class C, Wild Flower Design Competition.

## ANSWERS TO CORRESPONDENTS

*Mrs. C. D.—Will you please tell me the most accurate way of getting straight lines and even spacings from top to bottom of a vase which is narrower at the bottom?*

Also which are the most satisfactory colors (Fry's) to use for Ground Laying. I have just received from the firing a vase of which one section was ground laid with Fry's Aztec Blue for 1st fire and which was satisfactory when fired and which I did not retouch for 2d fire, but which came from the 2d firing rough and "crackled". Is it because it was not padded enough for the 1st fire?

To divide a vase which is larger at the top than the bottom take a plate divider (which can be found at any art dealers), divide the top in as many sections as you wish, then hold the vase directly in front of you and draw a straight line down from any of the divisions. One of the new flexible rulers is a great help in this. Then divide the bottom of the vase from this line and place the flexible rule between the corresponding marks at the top and bottom of vase and draw the line between.

Any of the ground laying colors are satisfactory—the trouble was probably in the way it was applied or in the firing. It is hard to say without seeing the piece but the trouble is probably due to the color being applied too heavily, the oil was either applied too heavily or it was not padded long enough or possibly you did not allow it to dry long enough before applying the color.

*Mrs. B. J.—Should Antique Bronze Gold be padded slightly to obtain a smooth effect? All I have ever seen has shown brush marks. Can a good bronze effect be obtained by using unfluxed gold over fired mat bronze green and should the gold be padded in this case?*

I want to put a design in gold over a bronze background. May unfluxed gold be used over Antique Bronze Gold and come out bright?

Antique Bronze Gold cannot be padded. The cause of the brush marks showing is either that it was not painted on evenly or it was over-fired; if it was applied on Belleek the latter is very likely the reason, it is not very easily over-fired on china, it should be applied in two thin washes.

The unfluxed gold over bronze would change the color of the gold and would not be satisfactory. Possibly the unfluxed gold would come out bright over the bronze with two applications. It is best to make a test on a broken piece of china when in doubt.

*C. H.—In so many of the treatments dusting is called for when Fry's Special Tinting Oil is used, should it be padded? And especially in small spaces.*

How is the powdered paste for raised gold mixed?

The Special Tinting Oil need not be padded in small places if it is applied very thin and even, but it is necessary to pad it in large spaces.

Powdered paste is mixed with a drop of Fat Oil of Turpentine, not enough to hold the paste together but just to darken the color very slightly, breathe on it quite a while until it seems moist and rub it thoroughly with a horn knife and then add Lavender Compound as a medium, do not rub it hard after adding the Lavender.

*K. V. C.—Would you kindly tell me whether platinum requires a hard, medium or light fire to prevent its rubbing off? We have tried it everywhere in the Kiln except way back and sometimes it rubs when fired one place and then again it does not rub.*

We do not know what you mean by platinum. Do you mean the lustre (silver lustre) or white gold? If you mean white gold, it certainly needs a hard fire. As a rule, any color which rubs off is not fired hard enough. Your firings are probably uneven. If you cannot judge accurately of the point of firing from the color in the kiln, use cones. Cones 019 and 018 will give light firings. Cones 017 and 016, medium. Cone 015, hard.

*A. R. E.—Why is it in using M. Mason's Hard Black (with grounding oil) it fires with a glaze when I supposed it would produce a dull effect?*

The Mason's Hard Black was fired too hot which causes it to have a glaze. It should have a medium fire.

*Margaret—Is there a Canadian firm handling Belleek and Satsuma ware?*

Can I prepare white enamel for Satsuma Belleek and Favorite or is it better to buy from Mr. Phillips whose enamels are reliable?

Why is Flux sometimes added?

Have the colored enamels an advantage over the white tinted with La Croix colors?

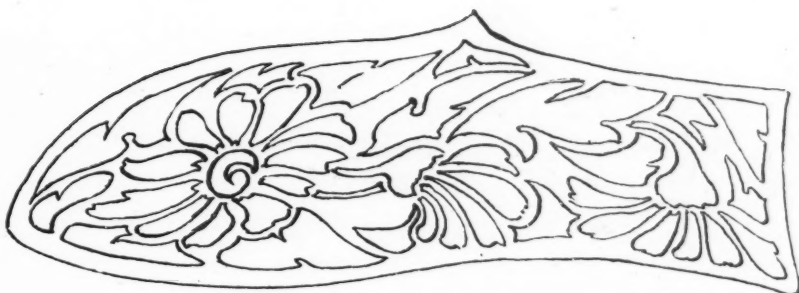
We do not know of a Canadian firm handling Satsuma and Belleek ware, but there ought to be firms having them. Try Williams Art Importing Co., Toronto.

You can either prepare your own enamels or use a ready prepared enamel for the Satsuma, Belleek and Favorite.

Flux is added to make the enamel fire at a lower heat, the more flux is added the less heat is required.

The advantage in using colored enamel, is that they are ready for use and save the trouble of mixing and you are always sure of your color.

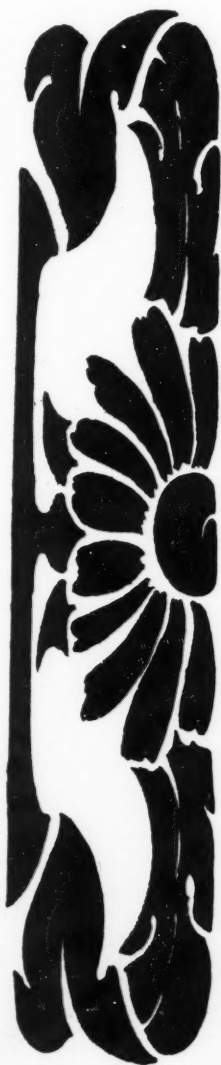
(Continued on page 130)



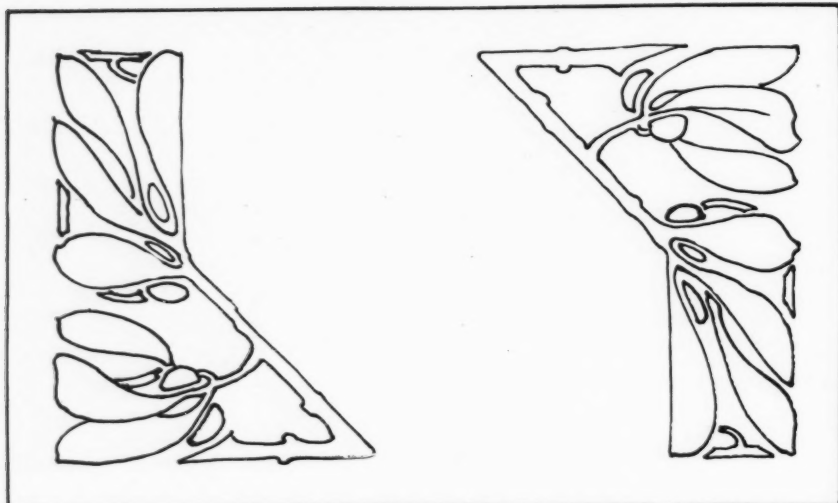
ONE-HALF OF SPOUT



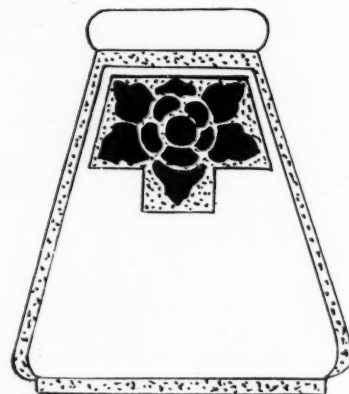
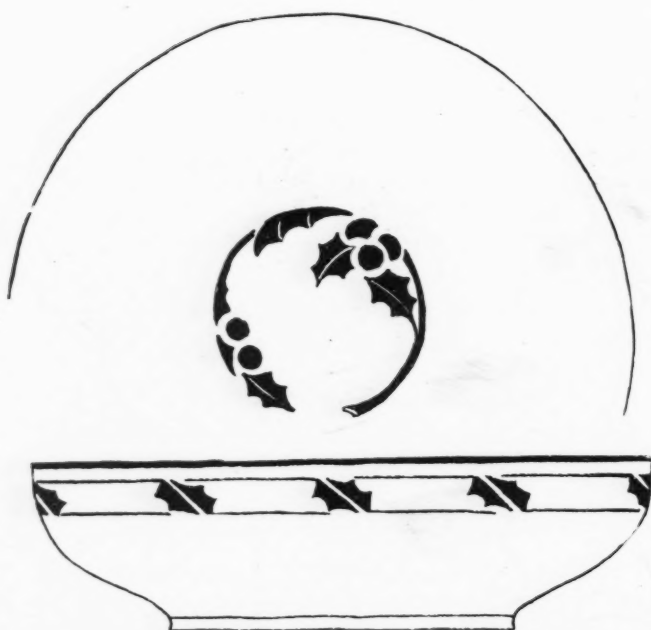
WORKING DRAWING, ONE SIDE



DETAILS OF SUPPLEMENT, BLACK-EYED SUSAN  
HENRIETTA BARCLAY PAIST



MISTLETOE DESIGN FOR TRINKET BOX—HENRIETTA B. PAIST

HOLLY DESIGN FOR SALT AND PEPPER IN ENAMELS  
LEAH H. RODMAN.

HOLLY DESIGN FOR BON BON—GEORGIA B. SPAINHOWER

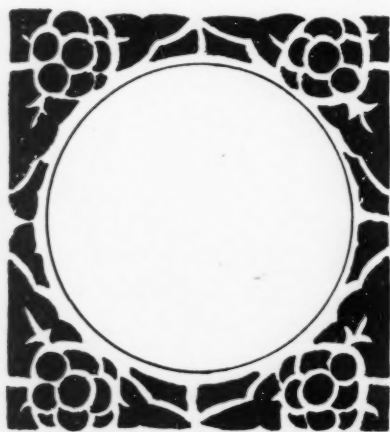
## TREATMENT FOR HOLLY STUDIES

*Abbie P. Walker*

**O**UTLINE carefully with Dark Green putting in all the little accents which give character and style to the drawing. Oil leaves, stems and outer frame and dust with Gray Green. Paint berries with Blood Red. Retouch leaves, shading slightly with Grounding Green. Repaint berries with Yellow Red. For the last fire, tint Pearl Gray over all and when dry rub the same color into the tint. Wipe out the red.

## ON SATSUMA

Outline carefully with Dark Green and fire. Oil outer background, stems and distant leaves and dust with Gray Green. On the nearer leaves flow thinly Walker's Leaf Green Enamel. For the berries Walkers Dark Red Enamel, quite thick. Leave the panel the color of the Satsuma.

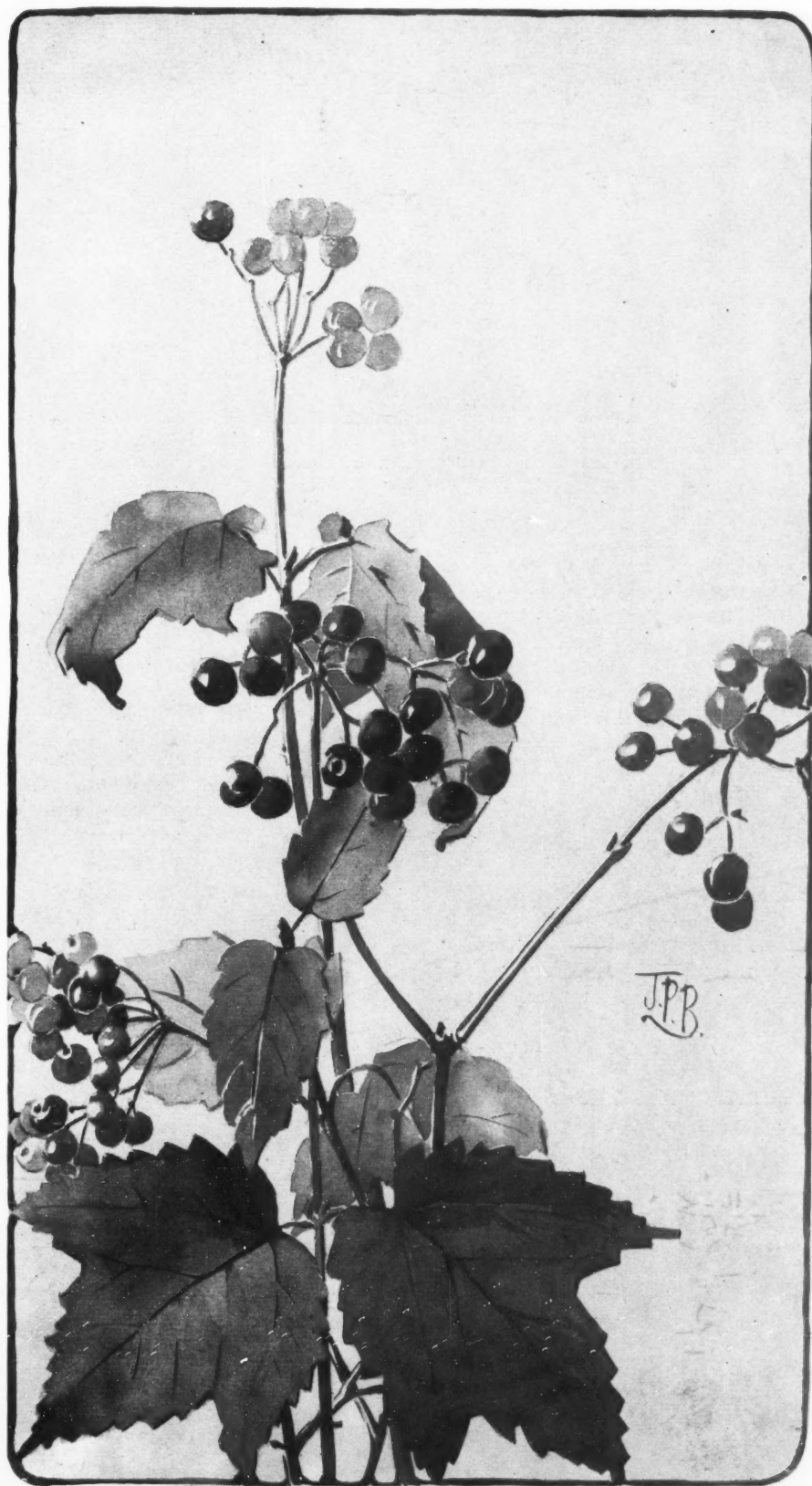


HOLLY DESIGN FOR PHOTO FRAME IN ENAMELS—LEAH H. RODMAN



HOLLY DESIGN FOR TRINKET BOX—HENRIETTA B. PAIST





AUTUMN LEAVES AND BERRIES—JANE P. BAKER

Treatment by Jessie M. Bard

**L**IGHTEST berries are Violet and a little Deep Blue Green. Banding Blue and Violet for the middle tones and Deep Purple and Banding Blue for the darkest; a touch of Black may be added if necessary. Leaves are Yellow and Brown

Green with occasional touches of Yellow Brown for the lights. Blood Red and Auburn Brown for the darker tones, the veining is Auburn Brown with a very little Black. Background is Pearl Grey and a little Yellow Brown.



MR. OTTO TREPTE—THIRD PRIZE, NATURALISTIC

## BURLEY &amp; CO'S EXHIBITION

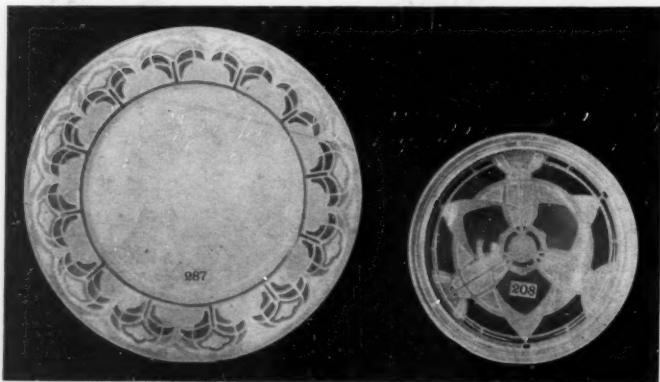
A NATIONAL display of Ceramic Art which exhibits annually in Chicago at Burley's, was shown the second Monday in September, according to their established custom and continued for ten days. The scope was larger than previous years and showed praiseworthy progress. Four years ago the division of the exhibition was about three-fourths naturalistic; this year it was almost reversed, far the larger number being decorated with conventional ornament.

This opportunity for presenting and comparing work in a collective exhibition is a distinct benefit to all the workers in the field and the appreciation of this privilege is shown by the constantly increasing numbers.

The exhibition contained 385 pieces coming from eighty-five exhibitors, representing about twenty towns. The exhibits were tastefully arranged on eighteen tables, decorated with flowers and ribbons to harmonize with the displays.

It was regretted that in the prize awards, the consignment of Canadian work was not in competition. This was owing to a technicality in the entry to the Customs which prevented delivery.

Prizes and Mentions were distributed as follows:—For work in Conventional Ornament, the first prize (No. 247) was awarded to Miss M. C. McCormick of Springfield, Mo. The second prize (No. 211) went to Miss Sarah Hewen of Chicago. The third prize (No. 301) was received by Miss Esther L. Allfree of New Orleans.



HON. MENTIONS CONVENTIONAL DECORATIONS

No. 287—Plate, Mrs. Effie George, Kokomo, Ind.  
No. 208—Teapot Stand, Mrs. I. C. Kissinger, Riverside, Ill.



MISS AGNES M. WESCHLER—HON. MENTION, NATURALISTIC

There were three Honorable Mentions in the above class, given to Mrs. L. E. Bartlett of Tulsa, Oklahoma, (No. 210), Mrs. I. C. Kissinger of Riverside, Illinois, (No. 208) and Mrs. Effie George of Kokomo, Indiana, (No. 287).

The three prizes for Naturalistic Decoration were received respectively by: Mr. E. Challinor, (No. 55), Mrs. E. Heimerdinger, (No. 51) and Mr. Otto Trepte, (No. 36) all of Chicago.

Mr. E. J. Mulvaney, (No. 72) and Miss M. South of Chicago, (No. 82) and Miss Agnes M. Weschler of Erie, Pennsylvania, (No. 66) were the recipients of Honorable Mention.

Miss McCormick's piece was a square comport executed in masses of semi-conventional fruits enclosed by narrow bands of gold.

Miss Hewen's chop dish was decorated in cartouches of flowers divided by geometric ornament on an ivory background.

Miss Allfree's third prize winner was a bon-bon dish ornamented with purple flowers mingled with green and gold.

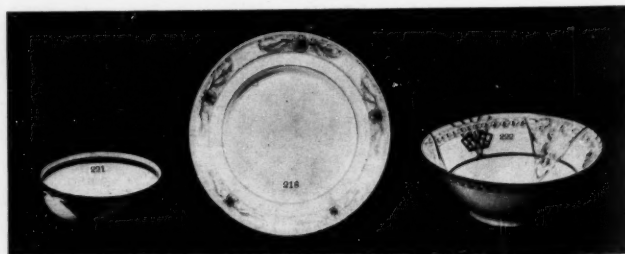
Mrs. Bartlett's piece was a vase, a harmony in tans, greys and greens, lighted with gold.

Mrs. George's plate showed a design of stenciled effects in two shades of green with blue accents.

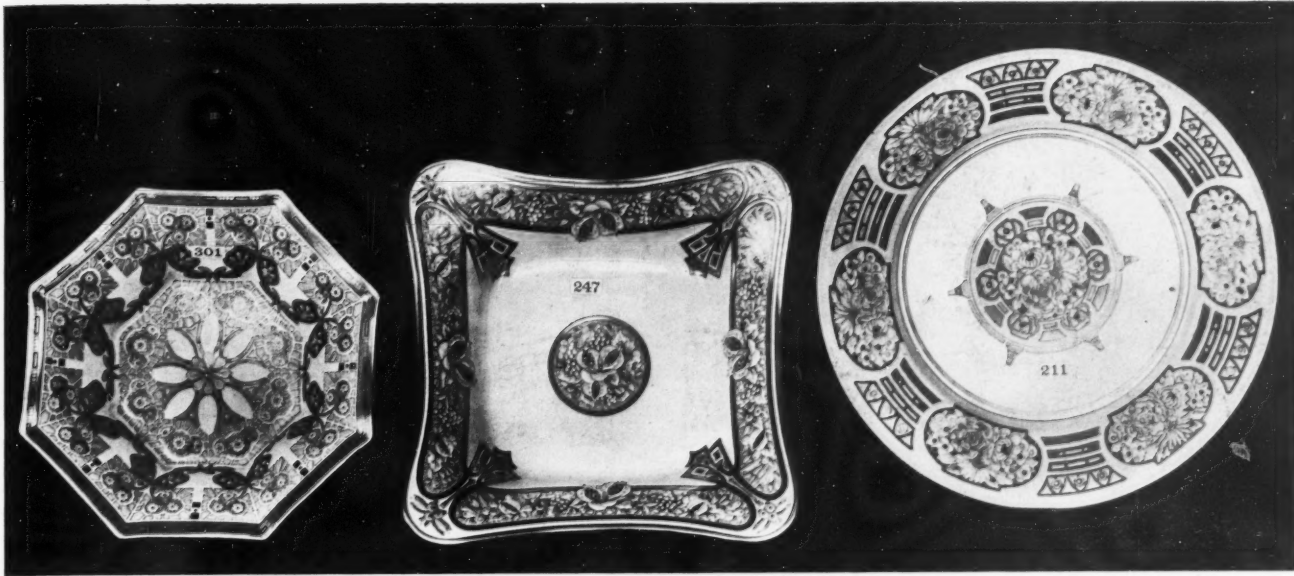
Especially attractive was Mrs. Kissinger's tea pot stand in flat ornament executed in blue greys on a pearl grey ground.

The first prize in the Naturalistic Ornament was a vase done in landscape effects, similar to the mat colors of Rookwood pottery. Its motive consisted of roses in the foreground and trees in the distance. "Springtime," (No. 57) "Old Fashioned Garden" (No. 56) and "Reflection" (No. 58) are other quaint conceits from the same brush.

The second prize in this class was a bowl completely covered inside and outside with a beautifully executed motive

SPECIMENS OF CONVENTIONAL DECORATIONS, PUPILS OF ART INSTITUTE, CHICAGO  
Mrs. Abbie P. Walker, Instructor





## PRIZES CONVENTIONAL DECORATION

First Prize, No. 247—Square Comport, Miss C. M. McCormick, Springfield, Mo.

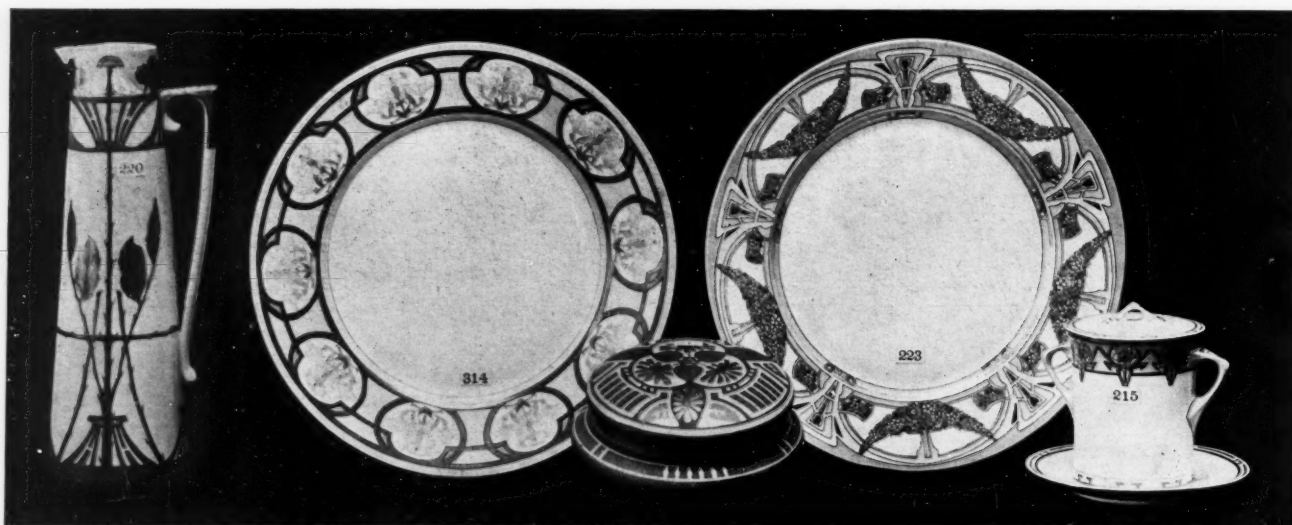
Second Prize, No. 211—Chop Dish, Miss Sarah Hewen, Chicago, Ill. Third Prize, No. 301—Octagon Comport, Miss Esther L. Allfree, New Orleans, La.



SPECIMENS OF CONVENTIONAL DECORATION—MISS H. PETERSON, CHICAGO

Not in competition at her request.





PUPILS ART INSTITUTE CHICAGO—MISS ABBIE P. WALKER, INSTRUCTOR

of gooseberries. All the tones were soft, yet they managed to give a depth of coloring that was felt even in the lightest shades. The all-over background contributed much to the atmospheric effects.

Mr. Otto Trepte certainly excels in technique. His chocolate set which won for him the third prize was a marvel of accuracy of the units and in the gold etching.

Unfortunately Miss H. Peterson and Mrs. LeRoy T. Steward were not in competition. Mrs. Steward was repre-

sented by but one piece (No. 203), a long tray, purely geometrical in ornament with color schemes of blues, green, manganese pink and reds. She shaded the blue masses from deep to light and the pinks from a brownish shade to rose and filled some of the smaller spaces with red, running to orange, demonstrating that a pleasing contrast may be obtained by using two tones, really different colors of red, in contra-distinction, to varying shades of the same. These small spottings gave snap to the scheme as a whole.



## CONVENTIONAL DECORATIONS

- No. 203—Sandwich Tray, Mrs. Leroy T. Steward, Chicago, Ill.  
 No. 266—Flower Holder, Miss Eula McElhenny, Dallas, Texas.  
 No. 275—Comport, Mrs. W. J. Dixon, Kokomo, Ind.  
 No. 270—Salad Bowl, Mrs. W. J. Dixon, Kokomo, Ind.

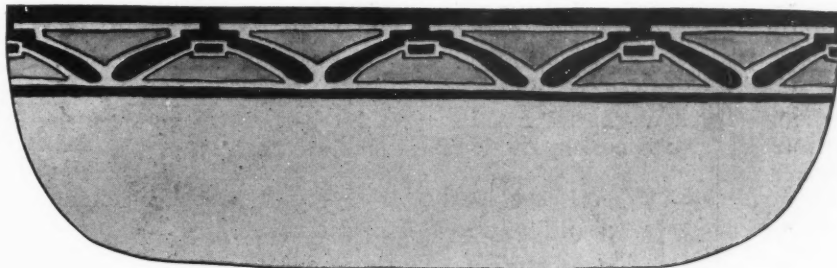
No. 273—Salad Bowl, Mrs. W. J. Dixon, Kokomo, Ind.

- No. 237—Salad Bowl, Miss C. S. Scott, Kirwin, Kansas.  
 No. 255—Electric Light Shade, Miss Gertrude Gilpin, Portland, Ind.  
 No. 312—B & C Tray, Miss M. E. Beede, Minneapolis, Minn.  
 No. 328—Whipped Cream Bowl, Mrs. M. A. Williams, Muncie, Ind.

One table was entirely devoted to Miss Peterson's work. Conspicuous among the exhibits was a chop plate with dandelion motive executed in natural colors, but softened for decorative effect. A smaller plate in floral ornament, excellently planned and carefully executed. Her chocolate set and salad or fruit dish were also admirable examples of workmanship.

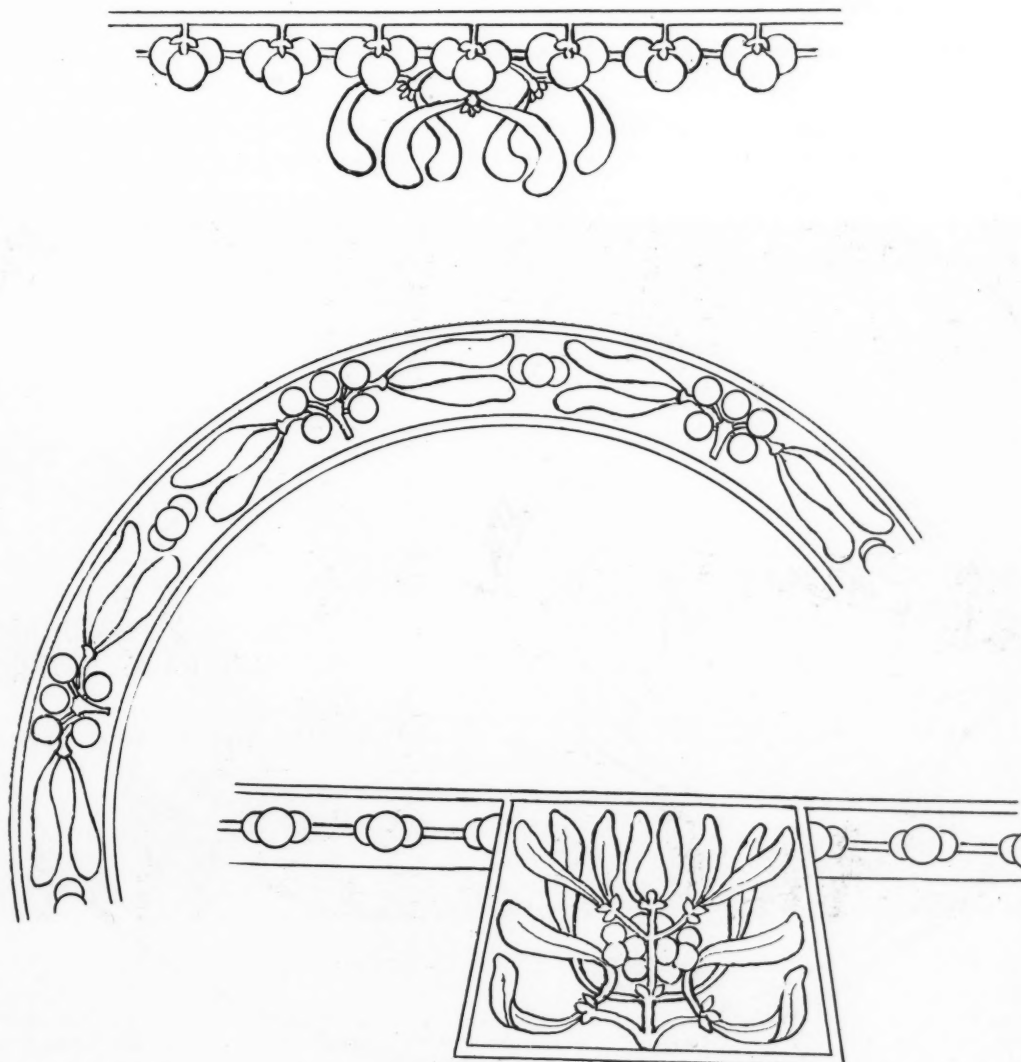
It will be interesting to the co-workers in this line to know that Kokoma has sent in a collective exhibit each year and also that while they have been prize winners in the past and received some distinction in this display, still possibly a little word to them against their lavish use of gold might be useful.

Mr. Kastner of Milwaukee showed a unique decoration done in paste and colored golds which completely covered, in a most decorative manner, the panels of a large size water jug. The handle was ovide and presented a sufficient surface for some of the beautiful ornamentation that he used so generously on the pitcher but it was gold covered. There were many other handles treated in this rather past-date way.



MISTLETOE DESIGN FOR NUT BOWL—GEORGIA B. SPAINHOWER

The critics of the present urge all ceramic artists to give the same study to the smaller spaces that they do to the main masses. The nose of the tea pot at the base, if needed; at the spout if so shaped or perhaps both; the covers, and by all means the handles. Do not cover them with gold if you can arrange any relative color scheme. So pronounced has this feeling become that none but the most tiny or slender handles are now being covered with gold, in fact all large surfaces of gold are being discouraged. Lack of space forbids mention of much other interesting work.



DESIGNS OF MISTLETOE—ABBIE P. WALKER

(Treatment page 112)



## TEAPOT, BLACK EYED SUSAN (Supplement)

*Henrietta Barclay Paist*

**O**UTLINE the design with Black or Finishing Brown. Tint the entire piece with Satsuma, Neutral Yellow, or some soft dull ivory mixture. Lay the handle on cover, the inside of large handle and inside of spout, with Roman Gold and fire.

Second Fire—Oil and dust the foliage with Grey Green and the petals of flowers with any Deep Yellow, Egg, Silver etc. The tone underneath will keep from being too bright. The centers are of Finishing Brown with a touch of Hair Brown. Go over the Gold and fire.

For third fire go over the outline and if the tones are uneven wash over with color to flatten.

Details are shown on page 121.

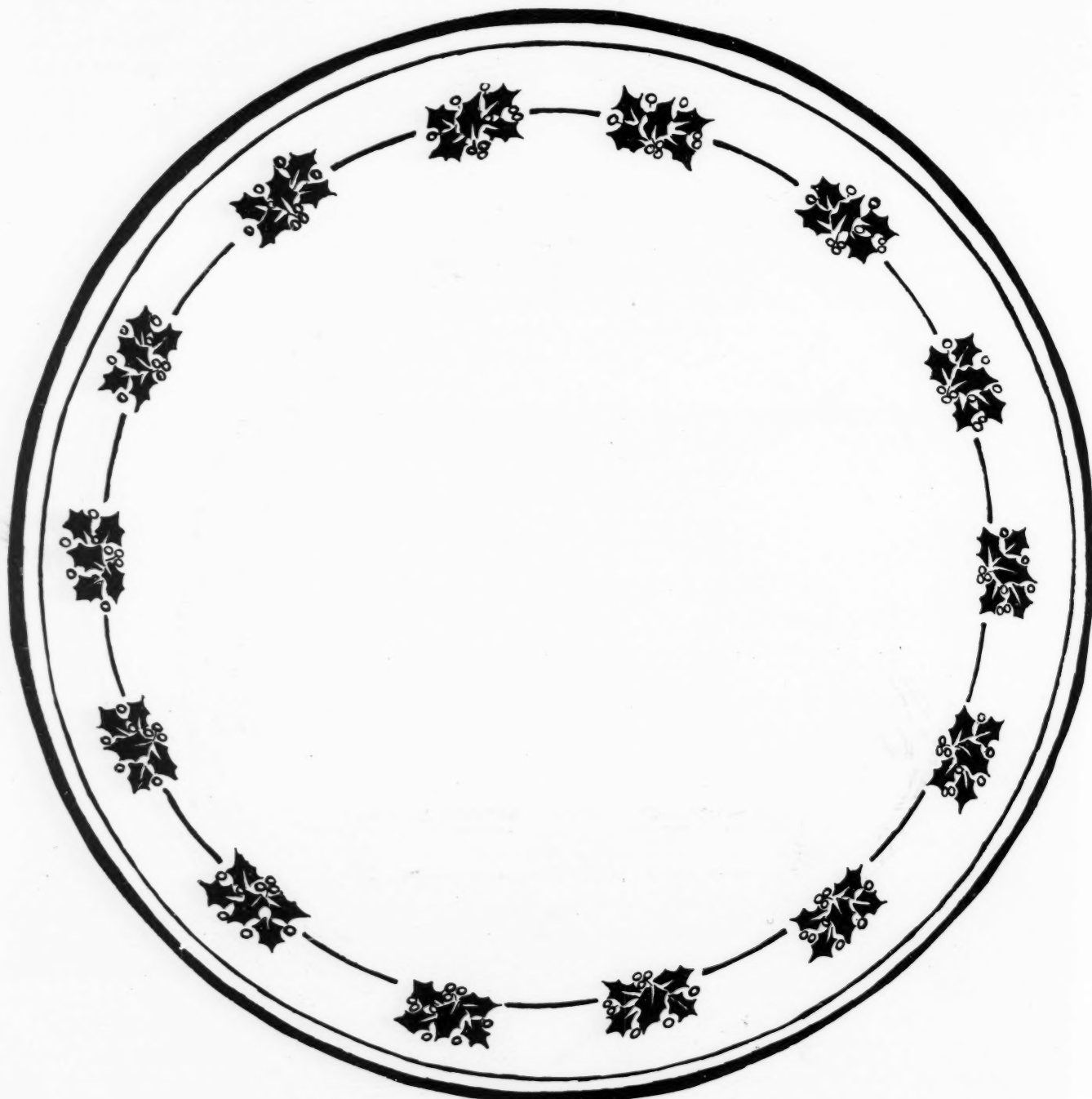
## GOOD WORDS FROM A FRIEND OF THE "KERAMIC"

Josephine G. Widdemer, of Albany, N. Y., writes: "The Ceramic Studio certainly grows in beauty and value. I look eagerly for it every month and I own every issue from Number one Volume one and would not part with any of them."

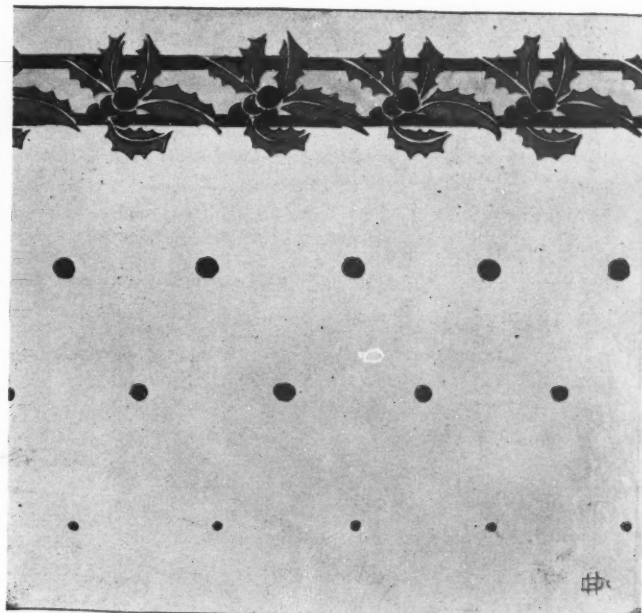
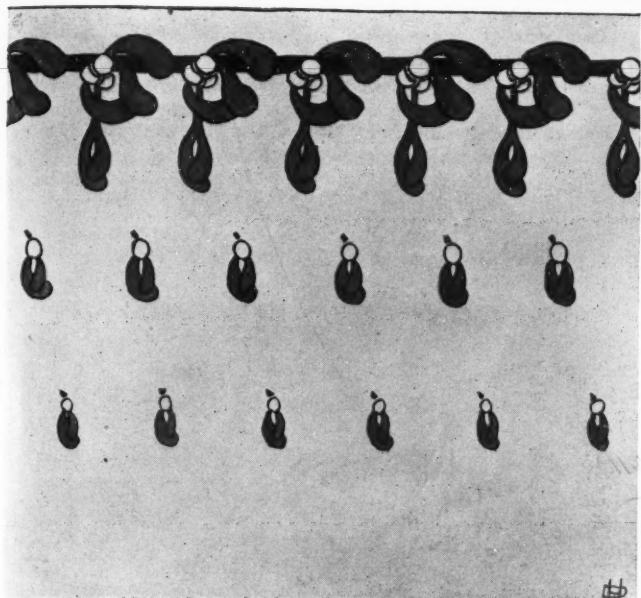
As we are now in the midst of the 15th Volume, the above compliment is thoroughly appreciated by the publishers. Ceramic Studio was founded by Adelaide Alsop Robineau in April 1899

## STUDIO NOTE

Miss Myrtle E. Murphy, of Los Angeles, Cal., has opened a studio at 1752 West 49th Street, where she will receive pupils for class or private instruction in conventional design china painting.



HOLLY PLATE—MRS W. C. McDONOUGH



MISTLETOE AND HOLLY—HALLIE DAY

(Treatment page 112)



HOLLY DESIGN FOR CUP AND SAUCER—GEORGIA B. SPAINHOWER



## ANSWERS TO CORRESPONDENTS

(Continued from page 120)

*J. G. W.—How can so many colors be dusted on one design for the same firing without conflicting? I understand ordinary dusting perfectly, but it seems impossible (for me) to accomplish perfect work with several colors dusted for the same firing. How is the color cleaned from the china and how is it put on without encroaching on other parts of the design?*

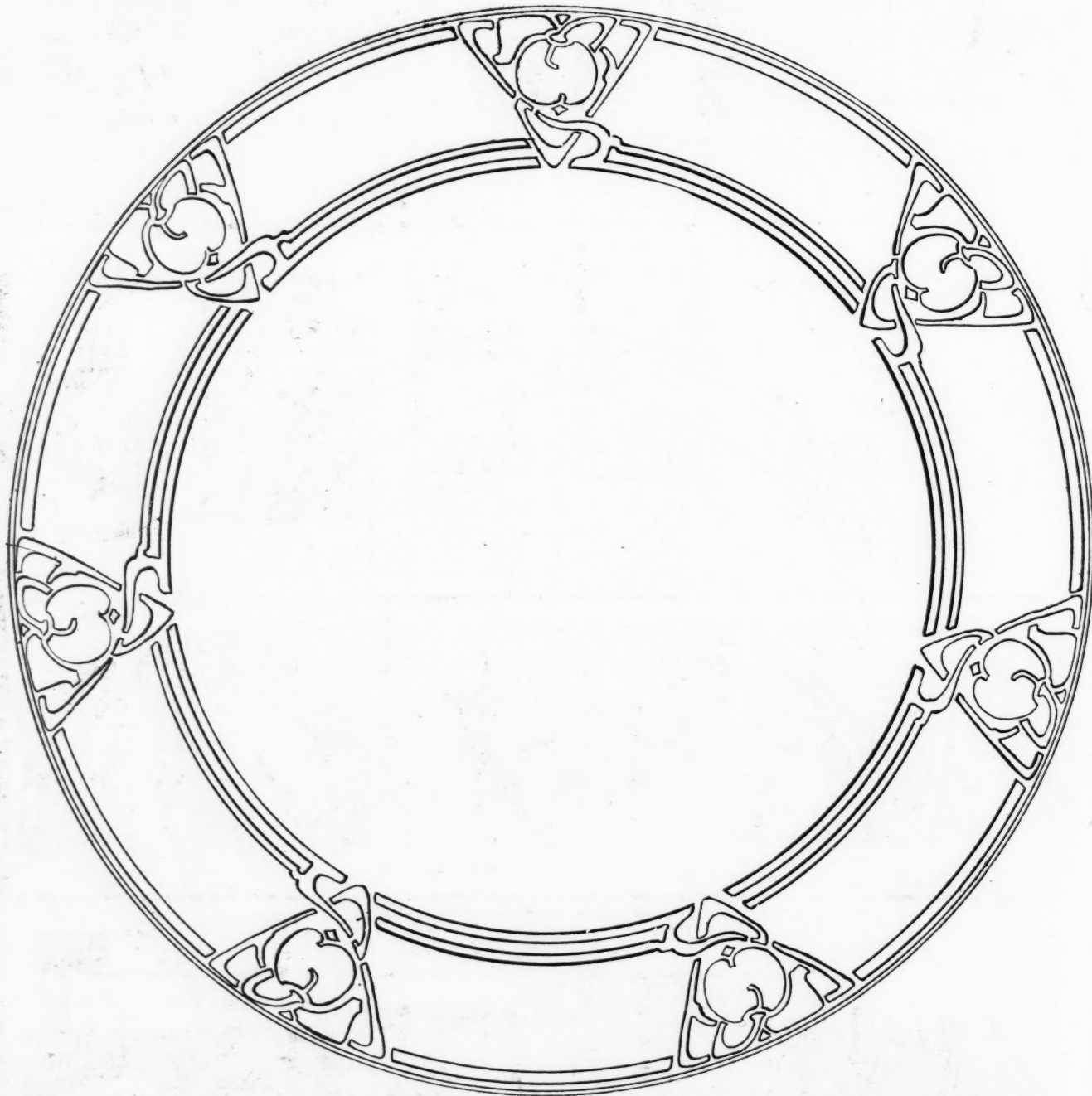
When dusting in several colors in one fire the oil is applied very thin without padding. Oil and dust one color at a time. Straighten the edges carefully after dusting with an orange stick and then the next oiling can be painted right up to the line without running into it just as you would paint in a color.

*L. M. V.—Will you kindly give me the correct proportions of Hancocks Hard, soft and medium enamel and Relief white used 1st on French and German, 2d on Satsuma and Belleek?*

For mixing enamels use 1 part Hancocks Hard White Enamel, 4 parts M. & H. Relief White, a touch of flux and whatever color you desire. Rub it through thoroughly without any medium and then use a thin quality of Lavender Compound for a medium. This same mixture can be used on Belleek or Satsuma by using just a little more of the enamel or the same proportions can be used by using the medium enamel.

*Anxious—In making the "Acid etched Borders" what is best to use in painting the design and the rest of the plate so the acid will not run and will eat only where you want it to?*

Use "Turpentine Asphaltum Varnish" as a resist for the acid work.



FRUIT PLATE, APPLES—FLORENCE MILTON

(Treatment by Jessie M. Bard)

**O**UTER band, large leaf and two inner bands are Green Gold. Stem of the Apple and the 2d band from edge are oiled and dusted with Bright Green, remainder of the de-

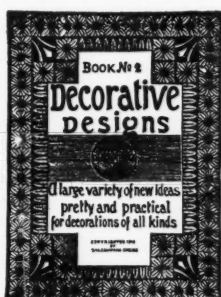
sign except the apple is Dark Blue for dusting. Apple oiled and dusted with 2 parts Yellow Red and 1 part Yellow Brown.

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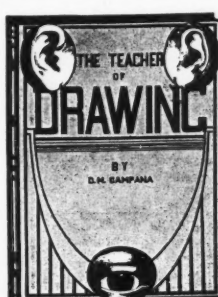
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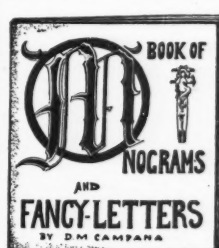
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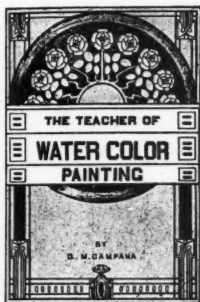


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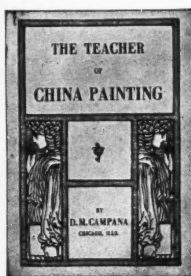
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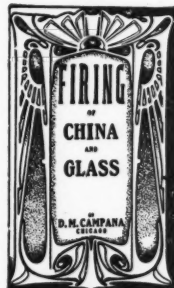
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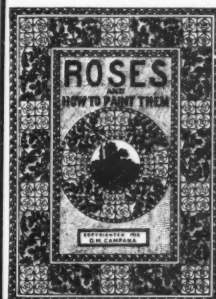
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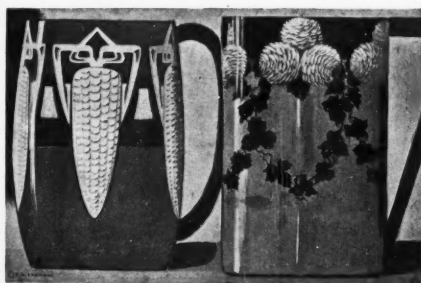
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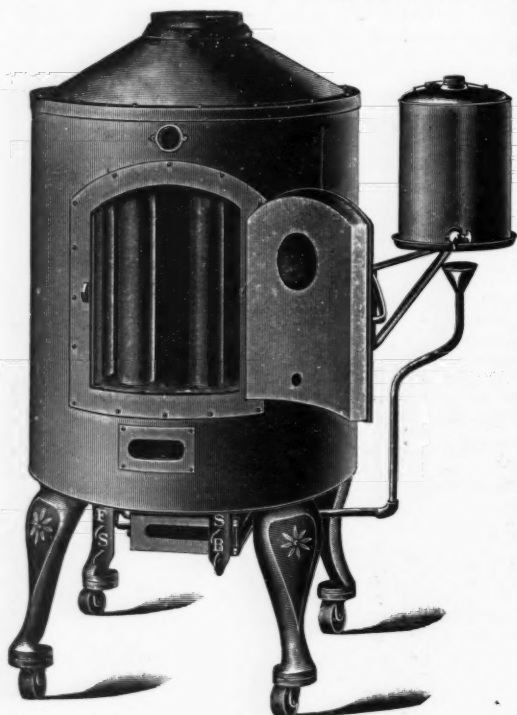
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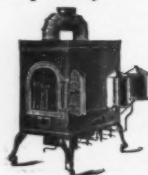
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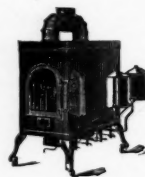
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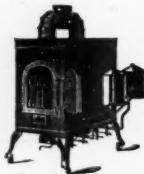
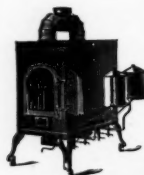


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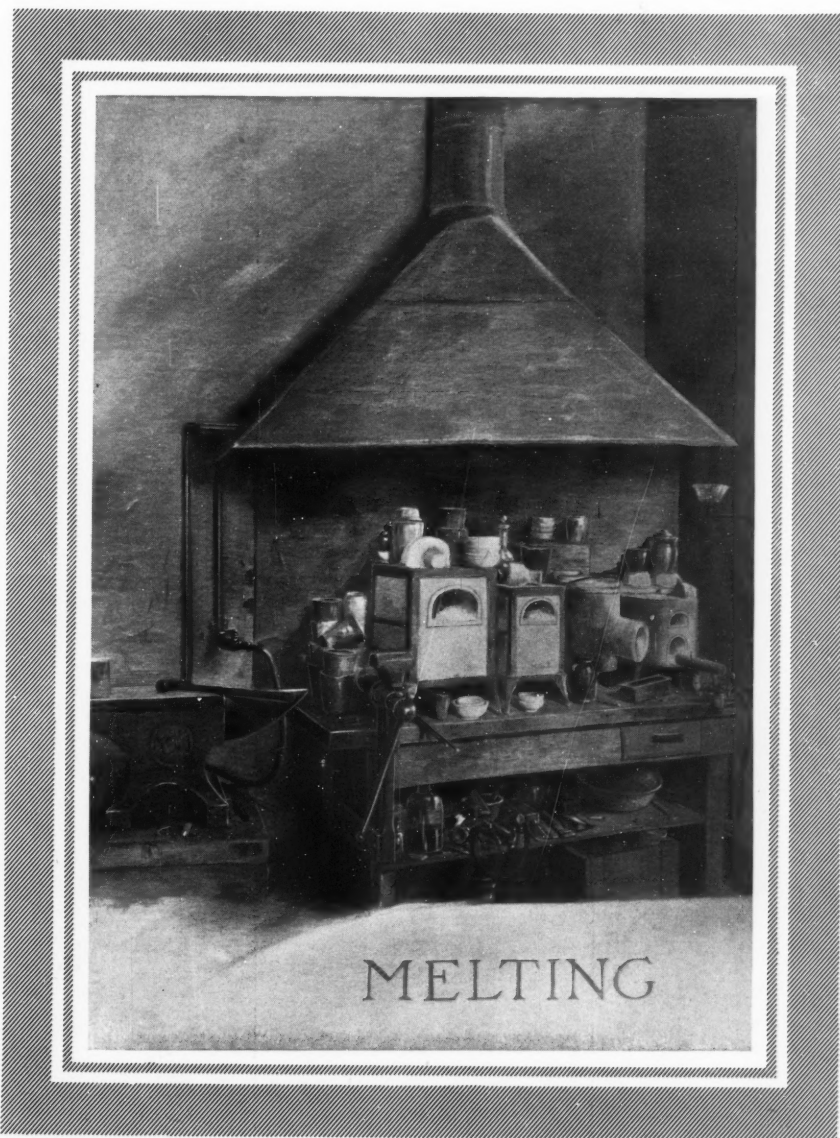


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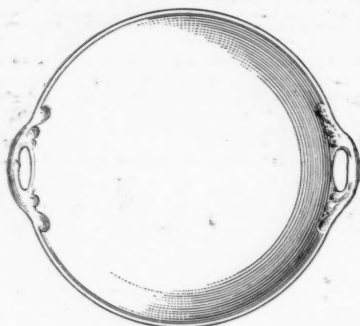
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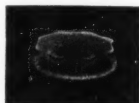
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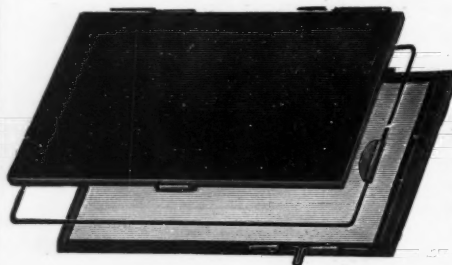
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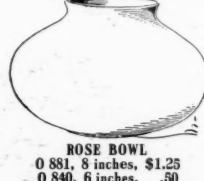
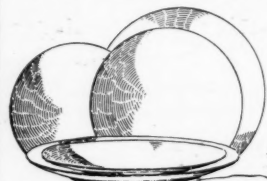
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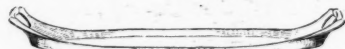
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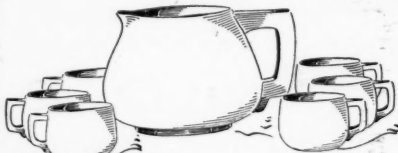
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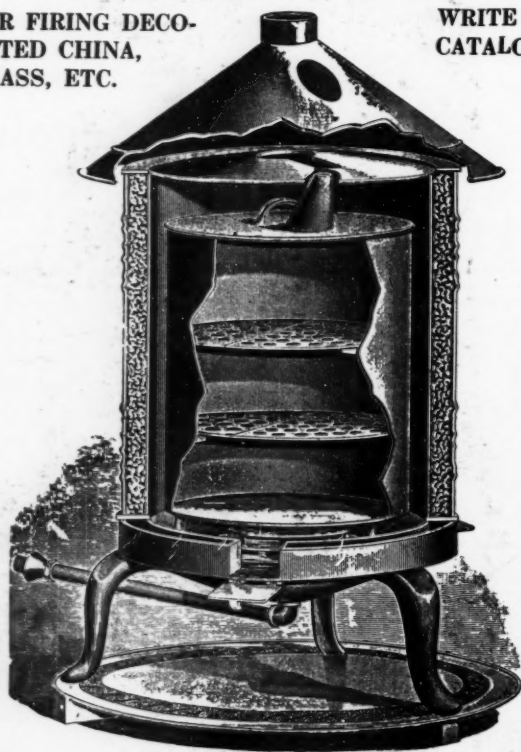
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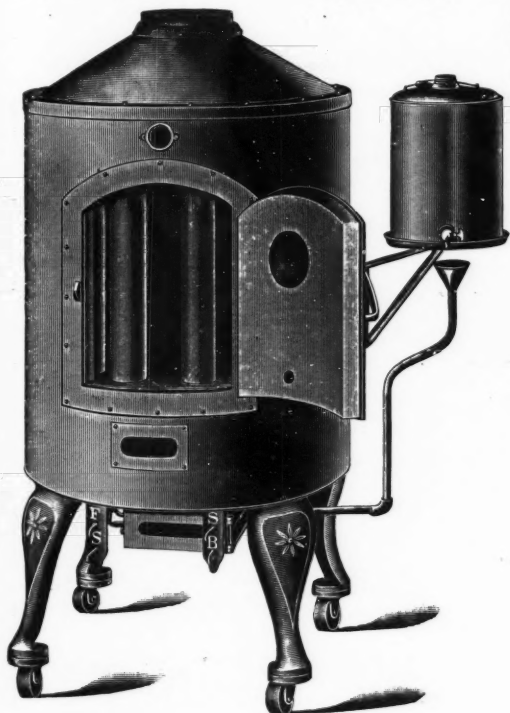
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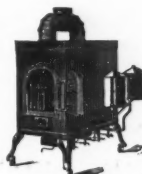
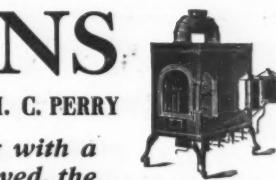
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